

Part I

Introduction and Background

In November, 2002, the City of San Antonio contracted with Wolf, Keens & Company to provide pre-planning services relating to a cultural planning initiative to be undertaken by the City's Office of Cultural Affairs in 2003. Marc Goldring, Wolf, Keens' Vice President, spent three days on-site December 2-4, 2002, participating in a series of group meetings with a wide range of representatives from the City's vibrant nonprofit and commercial cultural sectors, as well as representatives of business, education, government, civic organizations, community leaders and others. (A complete list of individuals who participated in this process is included as an appendix to this report.) The consultant also reviewed materials on the City's cultural sector, assembled by the staff of the Office of Cultural Affairs.

The purpose of this short-term consultancy was three-fold. The consultant was asked, based on careful listening to participants and the materials review, to:

1. Assess the readiness of the community for cultural planning
2. Articulate key issues and concerns in a preliminary fashion
3. Recommend the best possible approach to developing the plan.

Even his brief stay in San Antonio made it clear that the City has an extraordinary wealth of cultural assets. These represent a significant opportunity to leverage the heritage and creativity of residents to further the community's priorities. In this report, the consultant will evaluate the benefits of cultural planning in San Antonio; outline his initial understanding of the issues facing the nonprofit and commercial cultural sector; and recommend a work scope and approach to cultural planning that is best suited to this community.

The consultant wants to take this opportunity to thank the many people who participated in this planning process (as well as the staff of the Office of Cultural Affairs and the members of the Cultural Arts Board), without whose enthusiastic participation this project – and the coming cultural planning process – would not have been possible. Gracias.

Part II

Evaluation of Cultural Planning Readiness

This section of the report provides some preliminary evaluations of San Antonio's nonprofit and commercial cultural sector. These are initial comments that must be reviewed, tested, and modified by additional research and dialogue throughout the community. The focus of this section is determining the "readiness" of the City to undertake a cultural planning process. After some initial observations, the consultant will address the issue of readiness.

Initial Observations

San Antonio has a strong and vital cultural community. As an outsider and arts professional, the consultant has heard many clients and colleagues comment positively on the cultural environment in San Antonio. This attitude is based on the City's lively cultural scene that reflects its unique multi-cultural heritage. The diverse range of arts and cultural disciplines are inherently supported by an infrastructure that is truly culturally authentic. This creates an exciting blend that has great appeal to cultural audiences nationally.

There are several components of San Antonio's charm, which are important assets for cultural planning. First, a variety of public and private organizations and enterprises support San Antonio's **vibrant arts and cultural activities**. The city's arts and cultural providers range in size, funding and programming levels, and possess qualities that are unique and authentic to San Antonio. These qualities are illustrated by San Antonio's distinctive museum collections, growing community theater scene, flourishing public art environment, alternative gallery spaces, accessible artists' studios, and atmosphere where contemporary, ethnic and folk art thrive and intersect. Second, the city's **unique festivals** that celebrate film, photography, literature, conjunto, accordion, folk life, etc., continue to gain national and international attention, attracting more audiences each year and providing opportunities for citywide participation. Third, San Antonio has a strong conservation tradition that has preserved key **historic and heritage assets**. These assets, while communicating the diverse multicultural history and heritage of the people of this region, also serve as an essential infrastructure for arts and cultural programs and activities (i.e., San Antonio Missions, Southwest School of Art & Craft, San Antonio Museum of Art, Blue Star, ArtPace, etc.).

This combination of ingredients is quite impressive and represents a unique and exciting "cultural eco-system" that can serve as an engine of economic revitalization and improve the quality of life for all residents.

Existing support of arts and culture provides a solid foundation.

Representatives of City government are aware of the importance of arts and culture to the economic revitalization of the City. The City provides financial support for cultural organizations through OCA. Through a variety of departments, the City also has a public art and design enhancement program; it offers recreational arts activities as well as other community-oriented programs. This suggests a strong connection between City government and the cultural sector. Indeed, the range of activity is impressive and some thought should be given to the structure and placement of these programs to determine whether there are opportunities for efficiencies and improved service. The cultural planning process would provide an opportunity for such a review. Whatever the outcome, however, it is clear that the City's commitment to the cultural sector is strong and that bodes well for the future.

Nonprofit cultural organizations are under-capitalized. While it will come as no surprise that cultural groups have limited resources with which to accomplish

their missions, the current situation is particularly grave. Cultural organizations of all sizes and disciplines indicate that there is pressure on all revenue streams – earned income as well as public and private sector contributions. Given the current economic climate nationally, regionally, and locally, this situation is not likely to show positive change for some time. Individual artists are also feeling this pinch, according to participants.

The commercial cultural sector in San Antonio is strong. Aside from the nonprofit cultural organizations, there is a strong assortment of cultural retail establishments, including concentrations for galleries and shops around Market Square, the River Walk, Blue Star Complex, Southtown, and SoFlo. This mix – ranging from tourist-oriented items to works of interest to serious collectors – adds significantly to the appeal of the City. While many of the issues in this sector vary from those in the nonprofit sector, several important ones overlap. Representatives of commercial cultural groups pointed to issues of marketing, visibility, and audience development as common concerns. How the commercial cultural sector can be integrated into the larger cultural community and appropriately serviced are questions that should be addressed during the planning process.

There is a lack of recognition of the cultural sector in San Antonio. Notwithstanding the positive observations, there is a lack of local awareness and recognition of the role the nonprofit and commercial cultural sector plays in San Antonio, especially among those less directly related to arts and culture. While many participants could recite important local events - Contemporary Art Month, Fotoseptiembre, the International Accordion Festival, Dia de los Muertos, among others – they often were unaware of the regional and national significance that some of these hold. Participants also pointed out the strong tradition of artisanry – metalworkers, masons, stone carvers – and the lack of local awareness of this tradition. Participants articulated the need to build this component of local culture into people’s awareness of the City’s cultural assets. Certainly the River Walk – a national model of such projects – showcases local artisans (whether or not residents are aware of it).

The cultural sector is fragmented. According to many people interviewed for this report, the cultural sector is fragmented. Participants at various sessions observed that City residents do not experience the arts in their neighborhoods, and that instead, they are focused in the downtown area. Others observed that arts and culture is not integrated into public education which creates a disconnect for young people. Many participants felt this is partly a communication problem – communication between the cultural sector and the larger community is not as easy or complete as it might be, according to many. Several people highlighted the difficulty in sharing information with potential audiences and the lack of interest from the media. In particular, artists noted their difficulty in reaching the local market and commented on the lack of cohesive cultural leadership and the need for a centralized information source.

One possible explanation for this fragmentation is the under-capitalization of the nonprofit cultural sector in general: neither the individual groups nor OCA has the resources to foster information sharing, partnering, and collaborations and that contributes to the feeling of fragmentation. A cultural plan can do a great deal to address this by providing a forum for discussion as well as a series of action steps and the necessary leadership for implementing change.

There is a shortage of reliable data on the cultural sector. Based on the consultant's review of data, and with a few exceptions (notably, the cooperative audience survey conducted in 1995 and the survey and analysis of arts education in San Antonio area schools conducted in 1999-2000), there is little current information about the condition of the cultural sector beyond economic impact data (which does not describe the financial condition of cultural organizations). This makes it impossible to provide objective analysis of such matters as the role of earned income for cultural groups and what percentage the private and public sectors contribute to cultural groups' revenues. The recent community-wide data on the cultural audience is helpful. However, there is little if any data on the attitudes and opinions of the general public. This limits the ability of cultural policy-makers to understand the interests and priorities of these residents and craft initiatives to address their concerns.

The current mix of cultural facilities is inadequate. For a cultural community to thrive there must be spaces of all sizes and types that are available at a range of prices for organizations of all disciplines and levels of professionalism. A City-wide performing arts facilities study was completed in 1996. Although recommendations were made, it appears that few of them were implemented. After almost seven years, much has changed and many of the report's assumptions are out-of-date. Moreover, the report doesn't address visual arts facilities or community-level spaces, two key elements for San Antonio. During the consultant's meetings, a shortage of several types of space were mentioned, notably mid-size performance spaces and community-level facilities outside of downtown. This anecdotal information must be supplemented with a thorough inventory of all types of cultural facilities (using what is still accurate in the earlier study) as well as a detailed study of the communities' demand for arts and cultural programming.

There is potential for a significantly more effective cultural sector. Based on comments made at sessions with representatives of various sectors, there is potential for partnerships between the cultural sector and, among others, the visitor-serving industries, education, social service, and urban revitalization interests. Thus, the consultant believes that important outcomes of the planning process can include effective support programs and creative marketing initiatives that can provide significant leveraging opportunities for arts and cultural assets. It should be noted that the 1995 market research indicates that 43 percent of first-time attenders did not attend events in the past because they were unaware of programs offered. This suggests a strong case for cooperative marketing and promotion. There is a need for a cultural action plan that brings people from all

sectors together in ways that highlight their common interests and builds upon the existing framework of interest and support.

Public sector funding comes primarily from a single source. Civic leaders often make reference to the value of arts and culture to the economic vitality of the City and especially the downtown. In particular, the City of San Antonio sees itself as supportive of arts and culture. Many participants, however, acknowledged that the City's support, while significant, has limitations built into some components. A key example of this is the role that the Hotel Occupancy Tax (HOT) has in the cultural funding mix. Texas law, through HB1022, mandates that this revenue stream be tied to tourism activities. This creates a potential imbalance between tourism-oriented cultural organizations and those with other priorities. Indeed, there are a range of organizations in the City that use arts and culture as a way to address other important community priorities (such as job training, activities for young people, and the like). Their need for funding from the public sector must be addressed in ways that do not require them to distort their missions to fit specific funding criteria. This is especially critical given the mix of pressures on the HOT in this and future years.

This topic emphasizes several important issues to be explored during the cultural planning process. First, participants expressed the need to investigate other public sector funding mechanisms and innovative ways to tap the private sector. Second, participants communicated the desire to position OCA in such a way that it can operate entrepreneurially to generate revenue that will help fund and sustain long- and short-term projects. Third, a systematic review of OCA's guidelines for allocating and disseminating its funding should be conducted. This is especially important to insure that guidelines and procedures are developed to support appropriate and effective outcomes. Indeed, many participants expressed interest in comparative research that examined funding categories and allocation methods in other communities.

“Readiness” Factors for Cultural Planning

There are several factors that Wolf, Keens consultants have identified over the past twenty years that point to success in cultural planning. These include:

1. Buy-in and support from cultural organizations and artists
2. Interest and engagement from civic and governmental leadership
3. A well-positioned and effective agency to oversee the process
4. Careful pre-planning to set the goals and map the course of the project.

Nonprofit and Commercial Cultural Sector. No cultural plan will work without the active and on-going support of the cultural organizations and artists in the community. It is true that cultural organizations in San Antonio are fragmented. However meetings with representatives of these organizations, commercial cultural retailers, and artists suggest a strong willingness to participate in the process. It is fair to say that there is a moderate level of skepticism, based on past experiences with planning initiatives and, to a lesser degree, with OCA. But

nothing the consultant heard suggested that these parties are unwilling to participate. A process that is truly open and responsive will address the skepticism.

Civic Leaders/Elected Officials. Beyond the cultural sector, it is important to have support of community leaders to make a cultural plan effective. The consultant met with elected officials and City staff, corporate representatives, educators, representatives of chambers of commerce, and others. From these sessions, it is clear that civic leadership is open to developing more effective ways of working with the cultural sector. The public sector leaders with whom the consultant met in particular are eager to see a cultural plan that can give some validation to their efforts and provide some priorities for the future. It is interesting that this support, while most fully developed at the City level, may also exist at the County level, based on preliminary conversations with County leaders. This should be explored carefully to assess the interest and commitment in County government in a cultural planning initiative.

Office of Cultural Affairs. As a part of City government, OCA is particularly well situated to oversee a cultural plan. Its leadership has shown important strengths and flexibility in moving the planning process to its current stage and that suggests that it will be able to successfully navigate the full planning process. By conducting a very inclusive pre-planning phase (that engaged over 75 people during the consultant's recent on-site visit), OCA has signaled its willingness and ability to design structures that allow for citizen input well beyond the cultural sector. This ability (which is not as common in such agencies as one might expect) is critical to the acceptance of the cultural plan by the general public. It is true that there is some skepticism about the agency among some artists and representatives of small and mid-sized cultural orgs. But this is based on past experiences and the consultant believes that the new leadership at the agency will be able to overcome such skepticism as exists.

Pre-planning. It is almost impossible to overemphasize the value of pre-planning. Since cultural planning is an abstract and unfamiliar exercise to many people, pre-planning can serve to address and answer questions – about what the process is, how it is conducted, and what the benefits of it are. For this reason – as well as to gain important information about the way a plan can best be structured – a pre-planning exercise is always a wise investment. In San Antonio, the consultant has been impressed with the thoroughness of pre-planning. Moreover, the engagement of so many individuals in the process – and on a very short timeline – indicate both the seriousness with which OCA treats the process *and* the level of interest in the cultural sector.

Conclusion. The consultant believes that the City of San Antonio is ready for a cultural planning exercise. In fact, he believes that such an exercise can provide a significant benefit to the entire City as the cultural arts are integrated more effectively into City and County priorities.

Part III

Recommended Methodology and Planning Process

General Issues and Logistics

Mission of the cultural plan. The following statement will serve as a draft of a mission statement for the cultural planning process. It will be important to review this statement as the planning process gets under way to make sure there is agreement on the goals it articulates.

The mission of San Antonio's cultural planning process is to develop a dynamic, implementation-oriented action plan for a strong, lively, and sustainable arts and cultural community that includes a vision of San Antonio's cultural future and is supported by the community.

Priorities for the development of San Antonio's cultural assets will be defined by community-wide input and engage a broad spectrum of community representatives. A comprehensive definition of culture will be used, which will include, but not be limited to the fine arts, traditional and folk art and music, ethnic and racial expressions of art, the built environment, and the history and heritage of the region and its peoples.

Approach to planning. There are two tracks to any community planning initiative – one of research and one of community engagement. The two must be woven together so that they support one another. The research must be based on what is learned in the public process; likewise, the public process must be informed by the findings of the research. This can be accomplished by defining a work scope and timeline that allow for an interactive process – deadlines for research allow for time to inform participants of key findings. Various consultants may define the specific processes in different ways. It will be important to insure, however, that process methodologies allow for an appropriate level of interaction between research and community engagement.

It should be noted that Bexar County or other municipalities in the Greater San Antonio area may have an interest in participating in this cultural plan. That makes a great deal of sense. It is likely that adding these entities will provide a richer planning process, although the work scope and budget must be examined to determine the impact in that realm.

Timeline. Generally, a cultural plan for a community of the scale of San Antonio can take between one and two years to complete. The specifics of timing in San Antonio depend in large part on when the process begins. This is because the summer season and the year-end holiday season are difficult for scheduling meetings and where they fall in the planning cycle will determine how long the

process takes. Assuming that the process starts by mid-April of 2003, it ought to be completed in between 12 and 18 months. Starting in mid-April, 2003, one could reasonably expect a preliminary report to be completed by spring of 2004 with a final plan available by May. If the start of planning is delayed into mid-May 2003, however, insufficient work would be completed before the summer of that year, meaning that completion of the project might be delayed.

The Role of OCA. It will be important to have an agency that is undertaking the leadership of the cultural planning process and OCA is the logical lead. However, it will be important to clarify that the planning process requires active participation from other City agencies with an interest in or connection to arts and culture. The net must be as broad as possible. So, while OCA will serve as the lead agency for the plan, it will need the input and cooperation of civic groups, chambers of commerce, City departments and others if the plan is to be as successful as possible.

Community Engagement

Planning Structures

In order to insure that the community is engaged in this process, a number of *ad hoc* committees must be created. The goal has been to design a simple structure that will do the job effectively.

Steering Committee. The cultural planning process has been initiated by the City and logistics will be overseen by selected staff of the Office of Cultural Affairs. In order to insure a broad community perspective and the engagement of as many constituencies as possible, a high-level *ad hoc* Steering Committee will be appointed, ideally by the Mayor from a list submitted by OCA (working with the consultants selected to assist in the planning process). This body will provide oversight, input, and guidance to the consultant team, receive comments from the interested public, and will review, revise and approve drafts of the plan.

The Steering Committee should be made up of between 30 and 50 civic and community leaders. It should reflect the ethnic, racial, geographic, and economic diversity of San Antonio. Among the types of people who should be considered for inclusion are:

- Representatives of cultural organizations and artists
- Corporate CEOs
- The Mayor and County Judge
- Senior City and County planning staff
- Representatives of foundations and other important local cultural funders
- Educators at all levels and including both public and private schools
- Representatives of chambers of commerce, the hospitality industry, and downtown and economic development interests
- Community and neighborhood representatives.

Since it is important to have high-level leadership present on the Steering Committee, the workload must be scaled to the time these busy people are likely to have available. The Steering Committee will meet as a full body three times during the course of the project for 2-3 hours each time. Beyond that, individuals may be called upon to provide assistance on specific matters and all members should be updated monthly on research progress and the outcomes of various components of the public process.

Executive Committee. The Executive Committee of the Steering Committee has a much more intensive task – to oversee the week-to-week work of the cultural planning process. These individuals will meet on a monthly basis and will need to be available for conference calls and e-mail exchanges even more frequently during peak work times in the project. They will work with the senior staff of OCA and the consultant team to make decisions on protocols, survey populations, locations of public meetings, and the like. The Executive Committee is comprised of between four and 12 people, all of whom also sit on the Steering Committee. The Executive Committee members must represent, as much as any small group of people can, the same range of diversity as the full Steering Committee.

Cultural Sector Advisory Group. Because the cultural sector has the most at stake in this planning exercise, it is important to make sure that there is a clear path into the planning process for individual artists and representatives of cultural organizations and businesses. For this reason, an advisory group made up of cultural sector participants should meet monthly. This body has four components, all of whom should be invited to the monthly sessions:

1. Board and staff of **arts and cultural organizations**
2. **Artists** of all disciplines, ethnicities, and stages of their careers
3. Board and staff of **non-cultural organizations** that provide cultural services or use arts and culture in some way as part of their program
4. Owners and employees of **commercial cultural enterprises** (galleries, craft shops, bookstores, etc.)

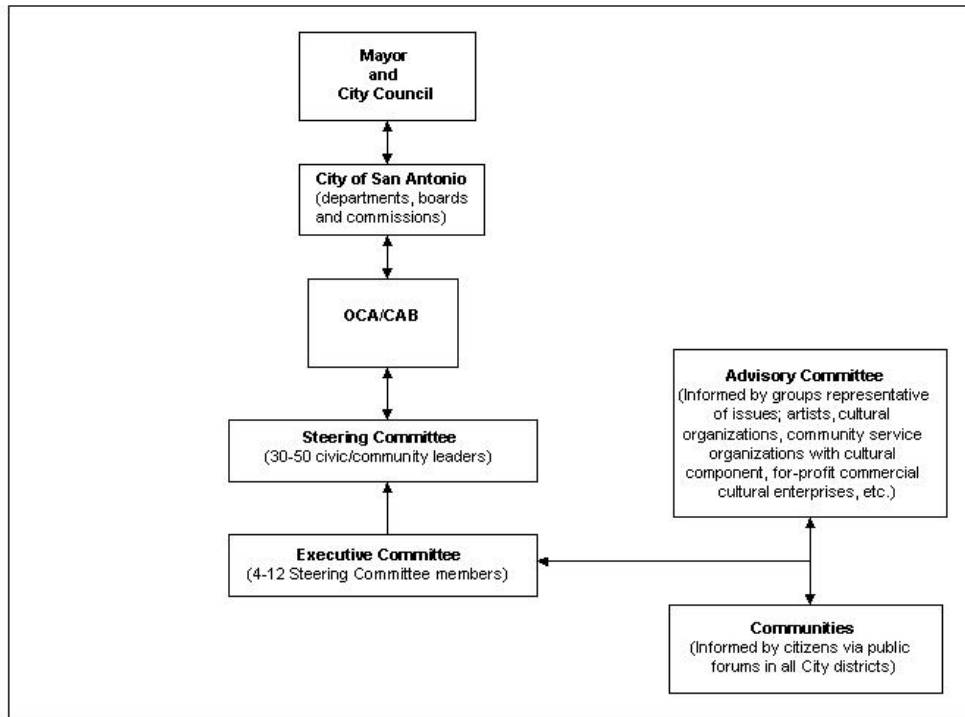
The meetings should be coordinated by OCA and held in different locations each month. While there is no set membership for the Advisory Group (anyone who belongs to the constituencies described above is invited to attend), it should be chaired by a member of the Steering Committee so that communication between the bodies can be assured.

Each month, the consultant team should develop an agenda and plan for this meeting. It should focus on a key question or finding that has emerged during that period. The purpose is to provide substantial input from the cultural sector. Standardized reporting formats should also be provided so that the comments at the session can be distributed to all members of the consultant team and others.

The chart on the following page illustrates the relationship between the Steering Committee and other bodies as they relate to the cultural plan. It indicates that

this process is a City-sponsored effort, overseen by OCA and ultimately engaging the Mayor and City Council. The Cultural Arts Board will serve in an advisory role for this process, in much the same way as it ordinarily does.

Communication. The success of the cultural planning initiative is dependent on several factors and clear, timely, and thoughtful communication is an important one. First, it will be critical to build a list of names of people who need to be involved in the process in some way. This “**key persons list**” can serve as a way to identify people for service on various committees or workshop sessions. It can also provide potential contacts for individual interviews and focused group meetings. Building and maintaining this list on an on-going basis throughout the project will help to insure that a diverse array of opinions is heard during the process. Ultimately, the list may comprise over 1,000 names.



The key persons list will simplify communication and the techniques listed below will provide a comprehensive approach to getting information to interested individuals. The list should be used as a basis for on-going communication in the form of monthly “progress updates” that highlight what has gone on in the past month and up-coming events related to the process. Often, this takes the form of a simple **newsletter** that is mailed to everyone on the key persons list. Recently, however, cultural planners are employing web-based and e-mail-oriented newsletters. These opt-in systems are structured as “list-servs” or “**e-lists**” which means that on-going conversations can be easily distributed via e-mail.

In addition to e-lists, the web can also be used to disseminate information. Progress reports, research findings, and other plan documentation can be posted on OCA's **web site**. This will allow individuals to access and download current information on the plan. If resources are available, on-going web-based surveys can also be conducted and added to the research available to the consultant team.

There are also communication needs that go beyond the cultural sector and relate to informing the larger community about the cultural plan. Since much of the community has little or no knowledge about the planning process, it will be important to inform the media. This takes two forms:

- It will be important to hold **meetings with editorial boards** in order to inform them of the process, gather their impressions of key issues, and design ways that they can help inform the public.
- Equally important, **on-going contact with the media** (through press releases, informal background sessions, and other informal meetings) will insure an awareness of the status of the planning process and, toward the end, its likely outcomes.

Public Process

The devices by which San Antonio residents can provide input into the cultural plan must be serious and comprehensive. They must also relate to the stage of the planning process at which they occur. Working with the Neighborhood Resource Center may be a good way to insure that all neighborhoods of the City are engaged. There are two types of public input that need to be considered.

Initial Workshops. During the early phases of the cultural planning process, there should be a series of initial informational and “brainstorming” sessions throughout the community. These should consist of an initial presentation that explains the planning process and the cast of characters but the bulk of the time should be spent on structured, facilitated exercises to gather information from participants about their key concerns and aspirations for arts and cultural development in their neighborhood and the City as a whole. OCA staff, members of the Steering Committee or Executive Committee, and representatives of the consultant team should be in attendance at these sessions. If demand warrants, it would be worthwhile to plan additional sessions on specific topics of interest. (And it is important always to gather names and contact information of attendees to “complete the circle” by adding them to the key persons list.)

Summary Papers. Since it is important that the participants in the public process have a consistent base of information that is informed by the research for the plan, the consultant team should develop brief papers that summarize key issues and concerns in topic areas. These papers should be seen as “works in progress” and they should be updated from time to time to reflect new information as the process moves forward. They can be easily accessed via the web and conversations on the e-lists can be informed by them as well.

Community Meetings. During the later phases of the project – once research findings begin to be analyzed and evaluated – another series of public meetings should be held. These have a different focus in that they are designed to gather reactions from participants based on data from the consultants' research. While the first set of meetings provided opportunities for brainstorming, these sessions will test (and perhaps challenge) people's assumptions and begin to shift the discussion from what the needs and problems are to what potential solutions might be. It is important that these discussions be informed by the research and providing access to the summary papers described above is one important way to do this.

Research Components

Effective cultural plans provide a significant body of research data on which to base recommendations and priorities. To this end, the consultant recommends that the following types of research be conducted

Inventories. The first research step is to gather information about existing cultural assets to establish a baseline. This is done through a series of inventories of artists, cultural organizations, programs, and facilities. The information is gathered through individual and group interviews, a series of mailed questionnaires, and on-line survey techniques. Some of the information needed for the inventories may be available from sources such as OCA or the Texas Commission on the Arts and they should be checked to avoid duplication. These inventories should provide a consistent baseline of information while not overwhelming respondents with requests for information.

Needs Assessment. The next step is an evaluative one. It will be important to identify and assess the needs of several populations as they relate to arts and culture. Using the inventories and additional focused group meetings, the consultants will question artists, representatives of cultural organizations and facilities, as well as community and neighborhood representatives. This is not simply a reporting process. It must probe deeper. People cannot readily articulate a need for something they have never experienced. So it is important to bring a broad understanding of cultural assets and excellence to the discussion to inform the conversation with respondents of the full range of possible offerings.

Economic/Financial Research. In addition to the qualitative research described above, financial and economic research is required. Gathering data from cultural organizations (perhaps some of which is available from funders), it is important to get an understanding of the economic scale of the cultural sector and of the distribution and relative level of support of various revenue streams. This goes beyond the advocacy role of economic impact studies to a deeper understanding of the aggregate dynamics of the funding of the cultural sector and will prove invaluable in developing the sorts of funding partnerships that are required to implement cultural plans successfully.

Audience/General Public Research. Getting a quantitative understanding of the existing and potential cultural audience is critical to scaling the aspirations of the cultural sector. The inventory research will describe the cultural sector's "wish list." Market research can describe the *demand* for the cultural sector's services. It is thus invaluable as a way to quantify the local cultural audience. Beyond that, it is important to gather data about the general public's attitude towards arts and culture to augment what we can learn through public meetings and workshops. Please note, however, that primary market research is very expensive and must be carefully calibrated to the available budget. It is often possible to use secondary research (zip code analyses, for example) to answer some questions and such approaches are much less costly.

Comparative Research. Being able to see how San Antonio compares with other similar communities or to examine exemplary models of specific types of initiatives can be very helpful for setting priorities and expectations in a cultural planning process. Comparative research can provide both types of assistance. The benchmarking process is often simplified by conversations with City planning agency staff who can identify those communities typically used by the City to benchmark itself. Exemplary models research is more difficult since it requires a clear understanding of the national scene in a range of distinct topic areas, among the most common of which are cultural education, facilities, public art, outreach and diversity, and cultural tourism.

A Caveat about Research. Much of the research to be conducted for this cultural plan will involve data that is provided by cultural organizations. These groups are under a great deal of pressure and the time involved in filling out surveys can be difficult to justify. Several strategies should be considered to simplify the process for them:

1. All existing sources of data should be examined to determine what is already gathered and how it might be used in place of gathering it directly from organizations.
2. Group sessions should be set up especially to answer questions about the survey and to assist in filling it out. In some cases, it may be necessary for an OCA staff person to assist in gathering the data.

Every effort must be made to impress upon cultural organizations how important this data is and to simplify the process of providing it.

Planning Phases

Given that the planning process is highly iterative, it is particularly important to spell out the phases of planning so that everyone involved understands what is being done, when, and why. There are four major phases to cultural planning, as described below:

1. **Pre-planning and start-up:** During this phase, parameters are set on the task (what is the planning area, what is meant by culture, etc.), interest and

- enthusiasm for the process is built, and budgets are established. The structure and governance of the planning process is determined. A consultant team is selected, staff responsibilities are assigned, and a work scope and timeline are negotiated. Materials review occurs during this phase and should include a review of culturally-oriented data as well as data gathered by other City departments and agencies such as the Convention and Visitors Bureau, chambers of commerce, and others.
2. **Initial public process:** The broad cultural sector and the larger community is engaged during this phase, through public meetings and workshops. Informational sessions are conducted with editorial boards and with civic and community-based clubs and groups. The Steering Committee meets for its initial session. The key questions during this phase are what do we currently have available to us relative to arts and culture, what is working and what is not working, and what would we like to see for our children in the future.
 3. **Research:** While the beginning of this phase can overlap the completion of the prior one, the focus now shifts from gathering opinions to gathering data. Inventories begin as early in the process as possible, followed by the economic and market research, which often is scheduled mid-way through the process since it benefits from input from the cultural sector and Steering Committee members. Comparables research tends to occur toward the end of the research phase, by which time issues have surfaced that would benefit from such research. Toward the conclusion of this phase, the Steering Committee is convened for the second time to hear key preliminary findings and emerging goals.
 4. **Final public process:** The focus of this phase is getting feedback from the cultural sector and broader community on the research findings as they begin to evolve into goals and recommendations. From these dialogues, the consultant team will draft a preliminary planning report, which is reviewed by the Steering Committee and other bodies in order to determine what revisions are needed. A revised report can be submitted and presented in a public forum with the appropriate media attention.

While there is some overlap to these phases, and different consultants may define them somewhat differently, this provides a general overview of the process.

Appendix A

Cultural Pre-planning Participant List

Lewis Andrews	Fiscal Officer, San Antonio Office of Cultural Affairs
Richard Arredondo	Chair, Visual Arts & Technology Dept., San Antonio College
Evelynn Bailey	Public Information Officer, San Antonio Office of Cultural Affairs
Steve Bailey	Artistic Director, Jump-Start Performance Co.
Marco Barros	Executive Director, San Antonio Area Tourism Council
Andy Benavides	Gallery 1906
Penny Boyer	Southside Chamber of Commerce
John H. Braxton	Historic & Design Review Commission, Public Art Committee
Terry M. Brechtel	City Manager, City of San Antonio
Ben E. Brewer III	President, The Downtown Alliance
Thomas F. Cannon	Director, Tourism Management Program, The University of Texas at San Antonio
Michael Castillo	Executive Director, Las Casas Foundation
Pilar Chapa	Artist
Mary Christine Castro	COPS
Celeste Cavazos	Administrative Assistant I, San Antonio Office of Cultural Affairs
Patricia Cavazos	Cultural Arts Board
Catherine Cisneros	Artistic Director, Urban – 15 Group
Teresa Cisneros	San Antonio Public Art Design & Enhancement Program
Lila Cockrell	President, San Antonio Parks Foundation
Carolyn DeLecour	Chairperson, Fine & Performing Arts Dept., Palo Alto College
Alba De Leon	Associate Prof., Fine & Performing Arts Dept., Palo Alto College
Gilbert Durán	Studio 911
Rita Elizondo	President, Hispanic Chamber of Commerce
Bonnie Ellison	Ray Ellison Charitable Fund
Henry C. Estrada	Curator, The Museo Americano
Bill Fitzgibbons	Executive Director, Blue Star Art Space
Benny Flores	Artist
Edward D. Garza	Mayor of the City of San Antonio
Virginia Gill	Lackland Terrace Neighborhood Assoc., Neighborhood Resource Center Board
Woodruff Halsey	Cultural Arts Board
Juan Hernandez	Special Projects, San Antonio Office of Cultural Affairs
Nettie Patricia Hinton	Neighborhood Resource Center Board
Peter Holt	President & CEO, Holt Companies
Sterling Houston	Artistic Director, Jump-Start Theatre Co.
Jennifer Jankauskus	Program Coordinator., ArtPace A Foundation for Contemporary Art, San Antonio
Charles Jarrell	Special Projects Officer, San Antonio Office of Cultural Affairs
Barbara Johnson	Second Vice President, San Antonio Conservation Society
Emily Jones	Director of Development, San Antonio Museum of Art
Stephanie Key	Artistic Director, Soli Chamber Ensemble
Millie Klein	Associate Director, Region 20 Education Service Center
Ava J. Lambert	Arts Program Coordinator, San Antonio Office of Cultural Affairs
Amy Freeman Lee	Arts Patron
James Leflore	San Antonio Public Art Design & Enhancement Program
Rodolfo S. López	Artist

Roland A. Lozano	Assistant to the City Manager, City of San Antonio
Ann McGlone	Historic Preservation Officer, San Antonio Planning Department
Michael Mehl	Director, San Antonio Photography Festival
John Minton	Executive Director, Firelight Players, Inc.
Gregg Muenster	Sr. Vice President, Bank of America Private Bank
George W. Neubert	Executive Director, San Antonio Museum of Art
Pamela W. O'Connor	Executive Director, The Zachry Foundation
Rudy Ornelas	Artist
C. Lisa Ortiz	Galleria Ortiz
Felix Padrón	Executive Director, San Antonio Office of Cultural Affairs
Jackie Pepper	Kings Court Housing Neighborhood Assoc., Neighborhood Resource Center Board
Aaronetta Pierce	Arts Patron
Jorge Piña	President, Urban – 15 Group
Rudy Purificato	Southside Chamber of Commerce
Joe Ramos	Gallista Gallery
Rick Reyna	Director, Midtown on Blanco
Mark A. Richter	Director, Lyric Opera of San Antonio
Adam Rocha	Artist
Lady Ray Romano	Director of Grants & Programs, San Antonio Area Foundation
Richard Rosen	Executive Director, Magik Children's Theatre of San Antonio
Graciela Sanchez	Director, Esperanza Center
Sylvia Schmidt	Cultural Arts Board
Christine Sinick	Executive Director, San Antonio Children's Museum
Jill H. Souter	President, San Antonio Conservation Society
Barbara Stanush	Jefferson-Hillcrest Neighborhood Assoc.
Anastacio Torres	Special Projects, San Antonio Office of Cultural Affairs
Ramón Vásquez y Sanchez	Arts Program Director, Centro Cultural Aztlan
Frank Villani	President, ARTS San Antonio
Joe R. Villarreal	Cultural Arts Board
Bernice Williams	Artist
Elaine Wolff	Managing Editor, Perla Magazine
Terry Ybáñez	Artist